

fsm2000 exclusive ORDINARY DAY

Words and Music by
VANESSA CARLTON

Moderately slow ♩ = 69

Verse:

Chord diagrams: C/E, F2, Gsus, C/E, F2, Gsus

1. Just a day, just an or-di-nar-y day. Just try-in' to get by.
2.3. See additional lyrics

mf

* Play cues 2nd and 3rd times.

Chord diagrams: C/E, F2, Gsus, C/E, F2, Gsus

Just a boy, just an or-di-nar-y boy, but he was look-ing to the sky, and

Chord diagrams: C/E, F2, Gsus, Am, C/E, F5, C/G, Gsus

as he asked if I would come a-long, I start-ed to re-al-ize,



that ev-'ry day he finds just what he's look-in' for. Like a shoot-ing star, he shines. And he said,

Chorus:



"Take my hand, live while you can."








To Coda ①




N.C.









Don't you see your dreams lie right in the palm of your hand."












2.        N.C.


in the palm of your hand, oh, in the palm of your hand."







Bridge:

Please come with me, see what I see. Touch the stars for



D.C. al Coda

G/D G/B C G/D G7/F C/E C G/D G/B

time will not freeze. Time will not freeze, can't you see?

Coda C/E F2 Gsus Am7 C/E F2 Gsus Am7

in the palm of your hand, oh, in the palm of your hand, oh,

C/E F2 Gsus C Dm7 C/E Fmaj7

in the palm of your hand."

C Dm7 C/E Fmaj7 C Dm7 C/E Fmaj7

6



N.C.

Just a day, just an or-di-nar-y day.



Just try - in' to get by. Just a boy, just an or-di-nar-y boy, but



he was look - ing to the sky.

rit.

Verse 2:

And as he spoke, he spoke ordinary words,
Though they did not feel.
For I felt what I had not felt before
And you'd swear those words could heal.
And as I looked up into those eyes,
His vision borrows mine.
And i know he's no stranger
For I feel I've held him for all of time.
And he said...
(To Chorus:)

Verse 3:

Just a dream, just an ordinary dream
As I wake in bed.
And that boy, that ordinary boy,
Was it all in my head?
Didn't he ask if I would come along.
It all seemed so real.
But as i looked to the door,
I saw the boy standing there with a deal.
And he said...
(To Chorus:)



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Unsung

Words and Music by
VANESSA CARLTON

Moderately fast ♩ = 126

N.C.

B♭2

F/C

F/A

* N.C.

N.C.

B♭2

F/C

F/A

C5

B♭2

F/C

F/A

C5

B♭2

F/C

F/A

1. If

* Music written a half step lower than recording.

Verses 1 & 2:



on - ly I could get in - to that cor - ner of your head where

2. See additional lyrics



things fi - nal - ly match and meet the stan - dards that you set. Oh,



how I wish I was the trea - sure that you were look - in' for. I



bet I would feel bet - ter if on - ly I could find the door. Well,

C5 3 Bb2 F

I am cry - in'. You aren't try - in'.

C5 3 Bb2 F N.C. Eb

I am melt - ing a - way. I wait for the words.

F Bb5 C5 3

on the tip of your tongue. I'm

Eb F Bb5 C5 3

on - ly as good as the last one.



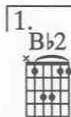
Well, you de - cide and I a - bide



N.C.



as my song goes un - sung. Yeah, yeah, yeah.



Yeah, yeah, yeah. If

Bridge:

I could be the les - son that you learn, you learn.

Bbsus **Eb5**

If on - ly I could be the last

Eb5/D **Cm7** **1. Bbsus**

one that love burns, it burns. If on - ly

2. Bbsus **C5**

Yeah.

Bb2 **F/A** **C5** **Bb2** **F/A**

3. If

Verse 3:



on - ly I ____ could get ____ in - to ____ that cor - ner of ____ your head ____ where







things fi - nal - ly match ____ and meet ____ the stan - dards that ____ you set ____ Oh,



how I wish ____ I was ____ the trea - sure that you were look - 'in' for ____ I



bet I would ____ feel bet - ter if on - ly I could find ____ the door. Well,










I am cry - in'. You aren't try - in'. I am melt - ing a - way..






 N.C.

Yeah, _____ yeah. _____ I

wait for the words on the tip of your tongue.

I'm on - ly as good as the last one.




Well, you de - cide_ and I_ a - bide_




as my song_ goes un - sung_ Well,



 N.C.
 

you de - cide_ and I_ a - bide_ as my song_ goes un - sung_ Yeah, yeah,





as my song_ goes un - sung_ Yeah, yeah, as my song_ goes un - sung_




1.

2. C2 G D5 C2 G

D5 C2 G D5 C2 G

1. C2 G 2. C2 G N.C.

Verse 2:

Things are goin' crazy and I'm not sure who to blame.
 Everything is changing and I do not feel the same.
 I'm slippin' through the cracks of floors I thought that were stong.
 I'm tryin' to find a place where I can feel like I belong.
 (To Chorus:)

A THOUSAND MILES

Words and Music by
VANESSA CARLTON

Moderately ♩ = 100

E5 F# B/D# E5 F# B/D# E5

F# B/D# E5 F# B/D# F#7sus

Verse:

E5 F# B/D# E5 F# B/D# E5

1.3. Mak-in' my way - down - town, - walk - in' fast, — fac - es pass - and I'm home - bound.
2. See additional lyrics

mf















Star-in' blank - ly a - head, - just mak-in' my way, - mak - in' a way - through the








crowd.








To Coda

And I need you, - and I miss you,
 3. And I still need you, - and I still miss you,

Chorus:









and now I won - der... If I could fall in -





to the sky, do you think time would





pass me by? 'Cause you know I'd walk a







thou - sand miles if I could just see you

1. E5 F# B/D# E5

to-night.

2. It's

Bridge:

G#m11 F#/A#

And I, I

Bmaj9 F#m/C# G#m11 F#m/A#

don't want it let you know I, I,

Bmaj9 F#m/C# G#m11 F#m/A#

drown in your mem - o - ry. I, I,

Bmaj9 F#m/C# G#m11 F#m/A# F#sus

don't want to let this go. I, I don't.

D.S. al Coda

Coda E2 F#7sus B(9)/D# E2

and now I won -

der... If I could fall in

to the sky, do you think time would

pass me by? 'Cause you know I'd walk a

thou - sand miles if I could just see you.

E2 7 fr. F#

If I could fall in -

B/D# 4 fr. E2 7 fr. F#

to the sky, do you think time would

B/D# 4 fr. E2 7 fr. F#

pass me by? 'Cause you know I'd walk a

B/D# 4 fr. E2 7 fr. G#m7 4 fr. F#/A# 4 fr. F#

thou - sand miles if I could just see you,

E/G# F#/A# F#

If I could just hold you to -

E5 F# B/D# E5 F# B/D# E5

night.

F#/B B E5 F#/B F#7sus

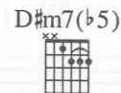
Verse 2:
 It's always times like these when I think of you
 And wonder if you ever think of me.
 'Cause everything's so wrong and I don't belong
 Livin' in your precious memory.
 'Cause I need you,
 And I miss you,
 And I wonder...
 (To Chorus:)

Pretty Baby

Words and Music by
VANESSA CARLTON

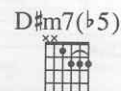
Slowly ♩ = 69

Verse:

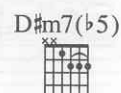


1. You light me up and then I fall for you.
2. And I know things can't last for ever,

mf



You lay me down and then I call for you.
but there are less sons that you'll nev - er learn.



Stum - b'ling on the rea - sons of that are it far and few,
Oh, just the scent of you, it makes me hurt,



I'd let it all come down and then some for you.
so how's it you that makes me bet - ter?

Chorus:



Pret - ty ba - by, don't you leave me, I have been sav - ing smiles for you.



Pret - ty ba - by, why can't you see, you're the one that I be - long to..



I'll be the em-brace that keeps you warm, for you're the sun that breaks the storm.

To Coda ⊕ 1.

Chord diagrams: A, Bm7, A/C#, D⁶₉ 4

I'll be al - right, and I'll sleep sound as long as you keep com - in' 'round.

Chord diagrams: A2, F#m7, D#m7(b5), D⁶₉ 4

Oh, pret - ty ba - by.

2. A/C#, D⁶₉ 4

as long as you keep com - in'.

Bridge:

Chord diagrams: A/C#, Dm6, A/E, Dm6/F

Why can't you hold me and nev - er let go?



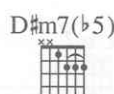
When you touch me, it is me that you own.



Pret - ty ba - by, oh, the place that you hold



in my heart, would you break it a - part a - gain?



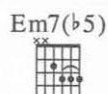
D.S. al Coda

Oh, pret - ty ba - by.

Coda



as long — as you — keep com - in' 'round.



3



Pret - ty — ba - by, — why can't — you see? —



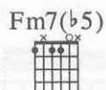
Pret - ty — ba - by, — don't you — leave me. —

Repeat ad lib. and fade

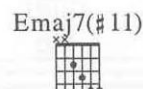
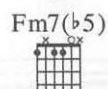
Rinse

Words and Music by
VANESSA CARLTON

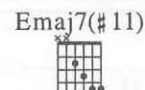
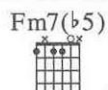
Moderately slow ♩ = 84



mf

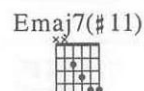
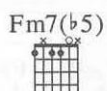


Verse:

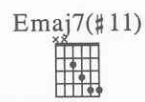
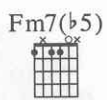


1.3. She'd do an - y - thing - to spar - kle in his eye.

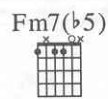
2. See additional lyrics



She would suf - fer, she would fight and com - pro - mise.



She's been wish - in' on the stars that shine so bright



for an - swers to ques - tions that will haunt her to - night.

Emaj7(#11)



To Coda ⊕

Chorus:



She must rinse this all a - way. She can't

G#5 F#A# B6 C#5

hold_ him_ this way. She_ must_

First system of musical notation with vocal line and piano accompaniment. The key signature has four sharps (F#, C#, G#, D#). The vocal line includes lyrics: "hold_ him_ this way. She_ must_".

G#m F#A# B6 C#5

rinse_ this all_ a - way. She_ can't_

Second system of musical notation. The vocal line includes lyrics: "rinse_ this all_ a - way. She_ can't_".

G#m F#A#

1. love_ him_ this way.

Third system of musical notation. The vocal line includes lyrics: "love_ him_ this way.". A first ending bracket labeled "1." spans the final measures.

G#m F#6 Fm7(b5) Emaj7

Fourth system of musical notation, concluding the piece with a final piano accompaniment section.

[2.]

Bridge:

Emaj7

F#

G#m

F#



And if she runs a - way, she fears she won't be fol - lowed.

Emaj7

F#

G#m



What could be worse than leav - ing some - thing be - hind.

Emaj7

F#

G#m

F#



And as the depth of o - ceans slow - ly be - comes shal - low,

Emaj7

F#

G#m



it's lone - li - ness she finds.

Emaj7



F#



G#m



If on - ly he was mine.

F#

*D.C. al Coda*

⊕

Coda

B6



C#5



G#5



F#/A#



She must rinse him,

mp

B6



C#5



G#5



F#/A#



she must rinse him.

B6



C#5



G#5



F#/A#



She can't rinse him,

cresc.

B6



C#5



G#5



F#/A#



she can't rinse him.

B5



C#5



G#5



A#5



She can't, she won't, she must rinse him.

f

B5



C#5



G#5



A#5



She can't, she won't, she must rinse him.

B6



C#5



G#m



F#/A#



way.

She

must

rinse

this all a - way.

Emaj7



F#



1.

G#m



F#/A#



She

can't

hold

him this

2.

G#m



F#/A#



N.C.

love

him

this way.

Verse 2:

How she'd be soothed, how she'd be saved if he could see

She needs to be held in his arms to be free.

But everything happens for reasons that she will never understand

Till she knows that the heart of a woman will never be found in the arms of a man.

(To Chorus:)

Sway

Words and Music by
VANESSA CARLTON

Moderately slow ♩ = 92

Bm7

mf

A/G#

1. **G⁶₉** 2. **G⁶₉**

Verse:

Bm7 **A/G#**

1. My heart, your hands, gen - tle,
2. Come down heav - y, try and

G⁶₉ **Bm7**

my friend. Break me neat - ly,
stead - y. Pre - cious la - dies

A/G#

G⁶₉

numb_ me_ sweet ly. }
love_ you, love_ me. }

Chorus:

G(9)

A

Bm7

A

Say_ you would,_ say_ you could_ say_ you'd come_ and stop_ the rain._

G(9)

A

Bm7

A

Say_ you'd try_ and hold_ me tight_ and you_ just give_ me_ a - way._

G(9)

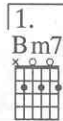
A

Bm7

A

Make_ me high on lull - a - bies, a mel - o - dy_ for me_ to sway._

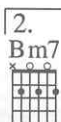
To Coda



N.C.



Say you would, say you could and you don't do an - y - thing.



Bridge:



and you don't do an - y - thing.



Hold my head up to the lies



that you feed me and I'll fall un - der the spell you

Bm

Bm7

cast

as you let me down.

G/B

A/B

G/B

G6

A

Bm

A

Say you would, say you could say you'd come and stop the rain.

G6

A

Bm

A

Say you'd try and hold me tight and you just give me a - way.



Make_ me high on lull - a - bies, a mel - o - dy_ for me_ to sway_



D.S. al Coda

Make_ me high on lull - a - bies, a mel - o - dy_ for me_ to sway.

Coda



N.C.



and you_ don't do an - y - thing.



Say_ you'd come_ and stop_ the rain_

Bm A G6 A

Say__ you'd come__ and stop__ the rain__

Bm A G6 A

Say__ you'd come__ and stop__ the rain__

Bm A G6 A

Say__ you'd come__ and stop__ the rain__ Ah, ah,

1. Bm A G6 A 2. N.C.

ah, ah, Ah, ah, ah, ah, ah, ah,

Paradise

Words and Music by
VANESSA CARLTON

Slowly ♩. = 58



First system of musical notation. Treble clef, 12/8 time signature. Bass clef, 12/8 time signature. The bass line features a steady eighth-note accompaniment. The treble line has whole notes. Dynamics include *mf*.



Second system of musical notation. Treble clef, 12/8 time signature. Bass clef, 12/8 time signature. The bass line continues with eighth notes. The treble line has half notes and quarter notes.

Verse:



Third system of musical notation. Treble clef, 12/8 time signature. Bass clef, 12/8 time signature. The bass line continues with eighth notes. The treble line includes the vocal melody with lyrics.

1. Once up - on a year gone by, she saw her - self give in.
dark - ness quick - ly steals the light that shined with - in her eyes, she



Ev - 'ry - time she closed her eyes, she saw what could have been. Well,
slow - ly swal - lows all her fear and soothes her mind with lies. Well,



noth - ing hurts and noth - ing bleeds when cov - ers tucked in tight.
all she wants and all she needs are rea - sons to sur - vive a



Fun - ny when the bot - tom drops, how she for - gets to fight, to
day in which the sun will take her ar - ti - fi - cial light, her



N.C.

Chorus:



fight. } And it's one more day in
light. }

Fmaj7



Em/G



Am



Em/G



par - a - dise. One more day in

1.

Fmaj7



Em/G



par - a - dise. 2. As

2.3.

Fmaj7



Em/G



Am



Em/G



par - a - dise. It's one more day in

Fmaj7



Em/G



Am



Em/G



par - a - dise. One last chance to

To Coda

Fmaj7



Em/G



feel al - right,

al - right.

Am



G7



Fmaj7



G



Am



G7



Fmaj7



G



N.C.

Bridge:



Don't

pre -

tend

to



hold it in, just let it out. Don't pre - tend to



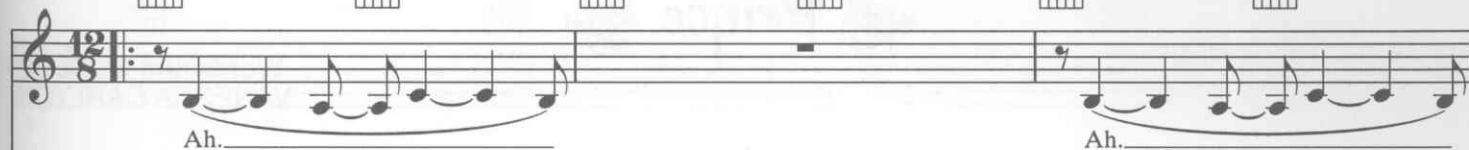
hold it in, just push it out. Don't you try to



hold it in just let it out. Don't you try to

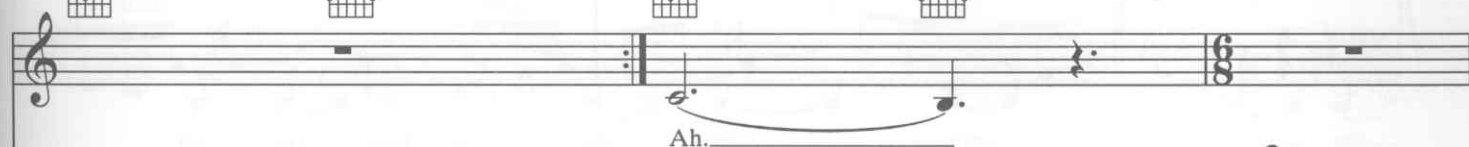


hold it in you hold it in.



Ah.

Ah.

1.
Fmaj72.
Fmaj7N.C. *D.S. al Coda*

Ah.



Coda



Once up - on a year gone by, she saw her-self give in.

mp

Ev - 'ry time she closed her eyes, she saw what could have been.



Prince

Words and Music by
VANESSA CARLTON

Slowly ♩ = 80

N.C.

The musical score is written for piano and guitar. It begins with a tempo marking of "Slowly ♩ = 80" and a "N.C." (No Chord) instruction. The piano part starts with a mezzo-forte (*mf*) dynamic. The score is divided into three systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The guitar part is indicated by chord diagrams for C#m7, Cmaj7, Bsus, and Cmaj7. The piano accompaniment features a steady eighth-note bass line and a more melodic upper line.

Chord Diagrams:

- C#m7:** Fingering 1-2-3-4 on strings 2-5.
- Cmaj7:** Fingering 1-2-3-4 on strings 2-5.
- Bsus:** Fingering 1-2-3 on strings 2-4.
- Cmaj7:** Fingering 1-2-3-4 on strings 2-5.



First system of music notation, featuring a treble and bass staff with a piano accompaniment. The treble staff contains whole notes, and the bass staff contains eighth notes. The key signature is two sharps (F# and C#).

§ Verse:



Second system of music notation, featuring a treble and bass staff with a piano accompaniment. The treble staff contains eighth notes with lyrics. The bass staff contains eighth notes. The key signature is two sharps (F# and C#).

Will - ing and a - ble to run. I am



Third system of music notation, featuring a treble and bass staff with a piano accompaniment. The treble staff contains eighth notes with lyrics. The bass staff contains eighth notes. The key signature is two sharps (F# and C#).

will - ing and a - ble, I'm a - ble to come. I am



Fourth system of music notation, featuring a treble and bass staff with a piano accompaniment. The treble staff contains eighth notes with lyrics. The bass staff contains eighth notes. The key signature is two sharps (F# and C#).

will - ing and a - ble to run. I am



will - ing and a - ble, I'm a - ble to come.

Chorus:



And if I wait for you now, would you come,



would you run, would you bring it back a - round? Oh, ba - by, how?



And if I wait for you now, would you come,



would_ you run, would_ you bring_ it back_ a - round? Oh, ba - by, how?_



Will - ing_ and a - ble_ to_ run._ I_ am_



will - ing_ and a - ble, I'm a - ble_ to_ come._

Slower (♩ = 64)

Bridge:



And if it all went a - way, noth-in' left_ to_

G/D



C#m7(b5)



say, oh, would you fight it, or would you lay

Em



D#+



down? At the hand of your God, oh, could you see the

G/D



C#m7(b5)



light, oh. Oh, my prince, can't you see what's been

Em



D#+



found? Will-ing and a - ble to run. Will-ing and a - ble to come.

G/D



C#m7(b5)



Will - ing and a - ble to run, I am will - ing, I am will - ing, will -

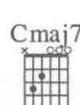
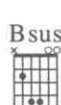
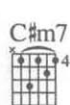
Tempo I



D.S. al Coda

ing, will - ing.

Coda






Will - ing and a - ble to run. I am



will - ing and a - ble, I'm a - ble to come. I am



will - ing and a - ble to run. I am



will - ing and a - ble, I'm a - ble to come.

Paint It Black

Words and Music by
MICK JAGGER and KEITH RICHARDS

Fast ♩ = 144



First system of music notation. The top staff is a single treble clef with a whole rest. The bottom staff is a grand staff (treble and bass clefs) with a melody in the bass clef and a sustained chord in the treble clef. The dynamic marking *mf* is present.

Verse:



Second system of music notation. The top staff contains the vocal melody with lyrics: "1. I see a red door and I". Below the first line of lyrics is the instruction "2.3.4. See additional lyrics". The bottom staff is a grand staff with a bass line and a sustained chord in the treble clef.



Third system of music notation. The top staff contains the vocal melody with lyrics: "want it paint - ed black. No col - ors". The bottom staff is a grand staff with a bass line and a sustained chord in the treble clef.



an - y - more, — I want them to turn black.

Bridge:



1. I see the girls — walk by dressed in their sum - mer clothes. —
2.3.4. See additional lyrics



I have to turn — my head — un -

To Coda ⊕



til my dark - ness goes. — I wan - na see it



paint - ed, paint - ed, paint - ed black._____ Oh,



ba - by, I wan - na see it paint - ed, paint - ed,



paint - ed black,_____ oh, ba - by._____



D.S. al Coda

Empty musical staves for the final section of the piece, including a grand staff with piano accompaniment and a vocal line.

Coda 

Am 



E 

Am 



E 

1.

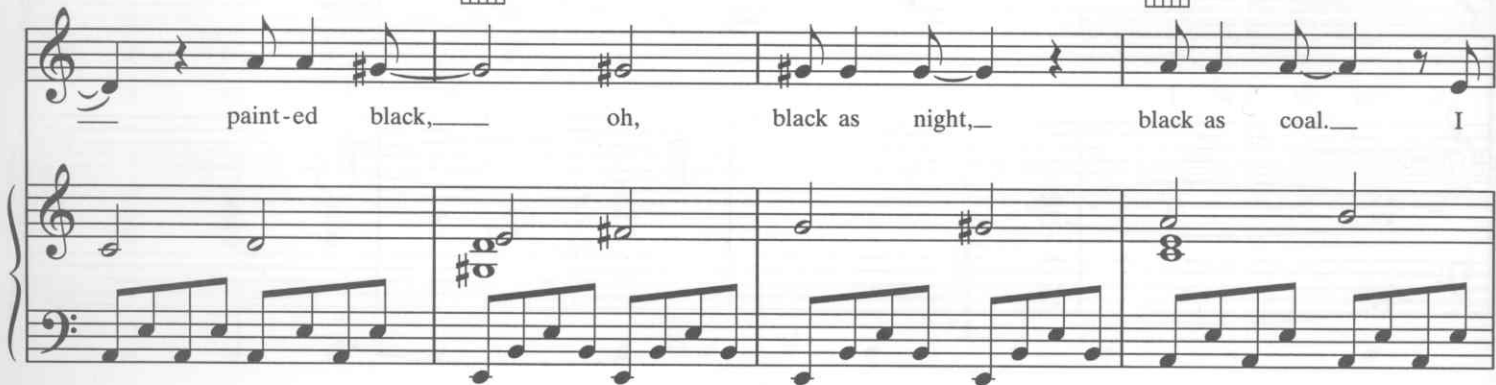
2.

Am 




E7 

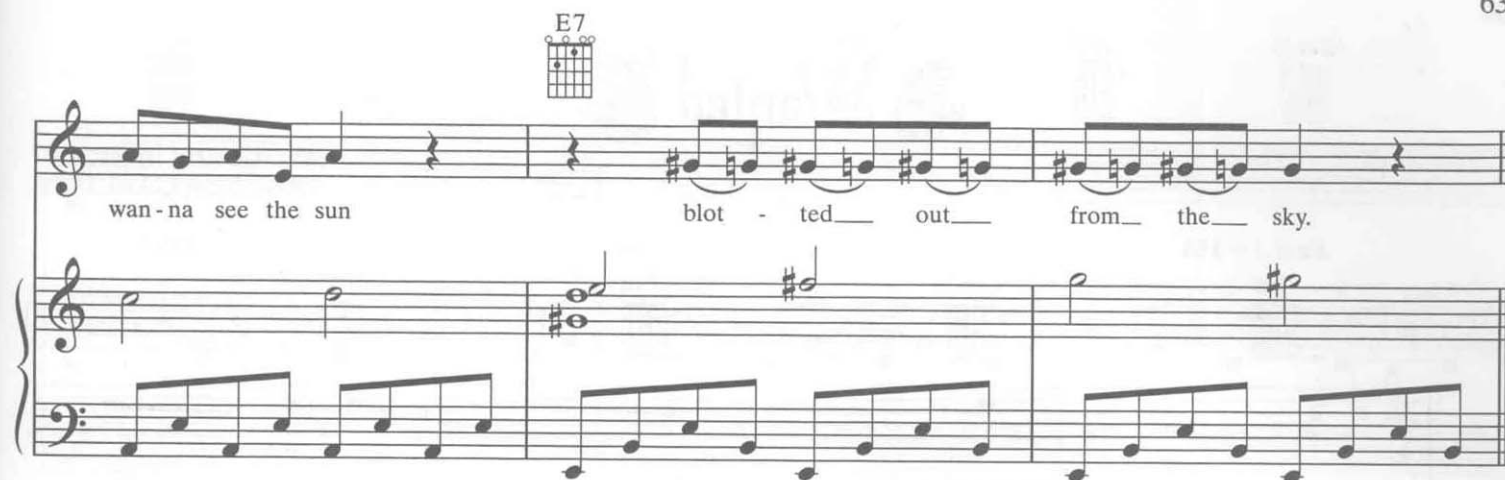
Am 




E7



wan-na see the sun blot - ted out from the sky.




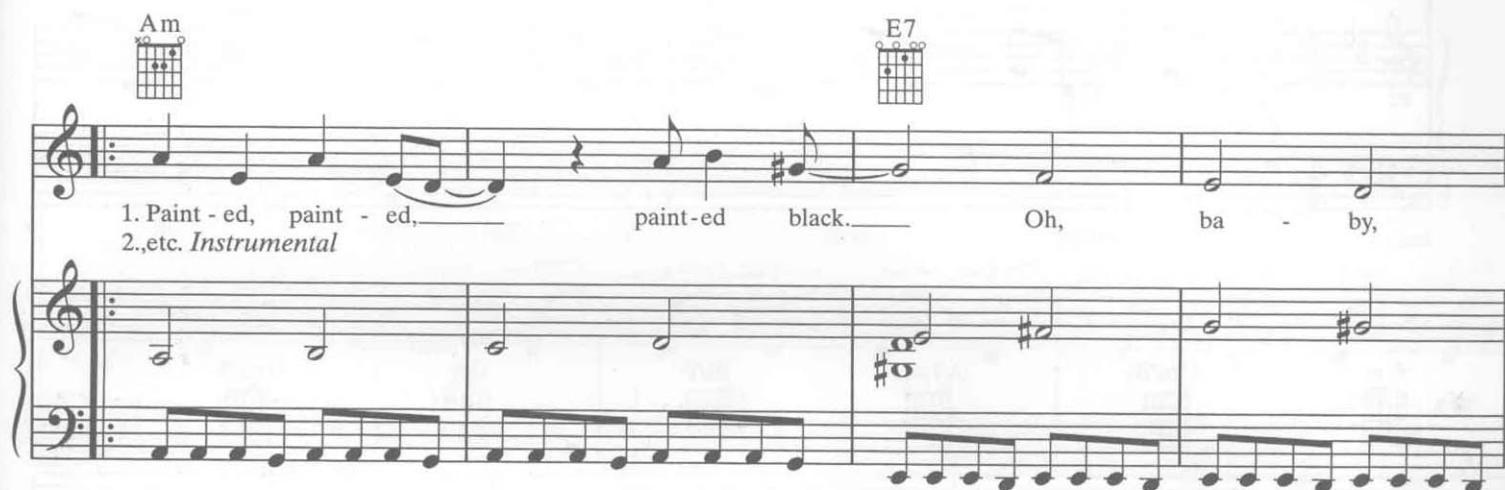
Am




1. Paint - ed, paint - ed, paint-ed black. Oh, ba - by,

2., etc. Instrumental

E7





Am

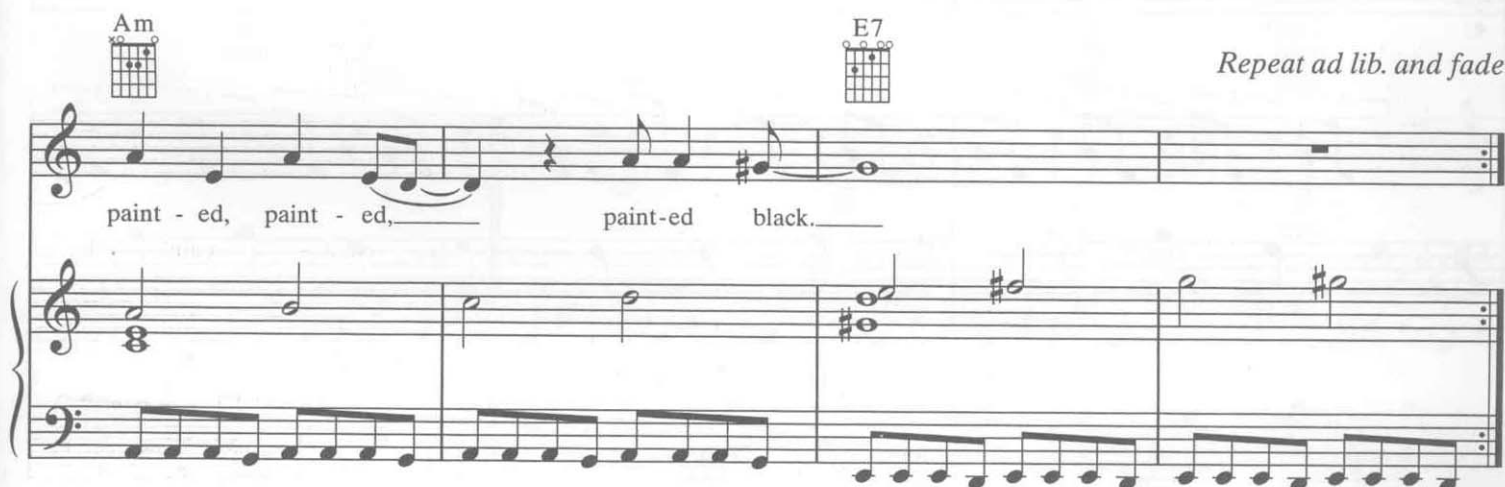


paint - ed, paint - ed, paint-ed black.

E7



Repeat ad lib. and fade



Verse 2:

I see a line of cars and they are painted black,
With flowers and my love both never to come back.

Bridge 2:

I see people turn their heads and quickly look away,
Like a newborn baby, it just happens every day.

Verse 3:

I look inside myself and see my heart is black,
I see my red door and it's heading into black.

Bridge 3:

Maybe then I'll fade away and not have to face the facts.
It's not easy facing up when your whole world is black.

Verse 4:

No more will my green sea go turn a deeper blue.
I could not foresee this thing happening to you.

Bridge 4:

If I look hard enough into the setting sun,
My love will laugh with me before the morning comes.
(To Coda)

Wanted

Words and Music by
VANESSA CARLTON

Fast ♩ = 154



First system of music notation. The top staff is a single line. The bottom two staves are a grand staff (treble and bass clef). The key signature is two flats (Bb, Eb) and the time signature is 4/4. The music features a piano introduction with a forte (f) dynamic. The melody consists of eighth notes with triplets. The bass line consists of quarter notes.



Verses 1 & 3:



Second system of music notation. The top staff is a single line. The bottom two staves are a grand staff. The music continues with the same piano introduction. The lyrics "1. 3. I have" are written under the melody. The melody consists of eighth notes with triplets. The bass line consists of quarter notes.



Third system of music notation. The top staff is a single line. The bottom two staves are a grand staff. The music continues with the same piano introduction. The lyrics "wan - dered far and wide for" are written under the melody. The melody consists of eighth notes with triplets. The bass line consists of quarter notes.

Gm Gm/B \flat A7sus F $\bar{6}$ Gm Gm/B \flat

some - thing real, some - thing to

A7sus F $\bar{6}$ Gm Gm/B \flat A7sus F $\bar{6}$

die for, but I have found you and

Gm Gm/B \flat A7sus F $\bar{6}$ Gm Gm/B \flat

you do not see all that

A7sus F $\bar{6}$ Gm Gm/B \flat A7sus F $\bar{6}$

is me, all that is true.

Chorus:

Ebmaj7

Dm/F

G5

Bb/A

Ebmaj7

Dm/F

I am more than you will see. I am more

mp

G5

Bb/A

Ebmaj7

Dm/F

G5

Bb/A

To Coda

than you will need. I am more than you will see,

Ebmaj7

Dm/F

G5

Gm

Gm/Bb

more than want ed.

mf

A7sus

Bb/F

Gm

Gm/Bb

A7sus

Bb/F

2. And

Verse 2:

Gm(9)



as you float the flim - sy

sur - face, you should know life

lies be - neath it. Don't pre -

tend you feel what I feel, for

you live il - lu - sion, and

A7sus



I'm real.

Chorus:



I am more than you will see. I am more than you will need.

To Coda



I am more than you will see, more than want

Dsus



Ebmaj7



C2



Bb/D



Dsus



Ebmaj7



C2



Dm



ed. _____

Bridge:
N.C.

I _____ know, _____

I _____ know _____

_____ you like the _____ way you feel _____ when I _____ play. _____

I _____ know, _____

I _____ know _____

you don't real - ly hear what I say.

I know,







I know,

you are wait - ing for some - thing to raid.


I know,

I know,

The musical score is written for guitar and piano. The guitar part is in the upper system of each page, and the piano part is in the lower system. The score is in G minor (three flats) and 4/4 time. The lyrics are: "you don't real - ly hear what I say. I know, I know, you are wait - ing for some - thing to raid. I know, I know,". The guitar part includes chord diagrams for Dm, Eb2, F, and G7sus. The piano part provides harmonic support with chords and bass lines.

















you wish you _____ could be more _____ than _____ you _____











say. _____

D.C. al Coda

more _____ than want - ed. I am more than you will see.

I am more than you will need. I am more than you will see,



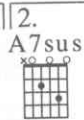
more than want - ed. More More than



you'll love, more than you'll hate, cher-ish, you'll crave, more than you'll



more than you'll hold, more than you'll have, more than



N.C.

want - ed. more than want - ed.

Twilight

Words and Music by
VANESSA CARLTON

Moderately slow ♩ = 90



The first system of musical notation for 'Twilight'. It consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time, starting with a whole rest in the first measure, followed by a half note in the second measure, and a whole note in the third measure. The piano accompaniment is in 4/4 time, starting with a half note in the first measure, followed by a half note in the second measure, and a whole note in the third measure. The piano part is marked 'mp' (mezzo-piano).



Verses 1 & 2:



The second system of musical notation for 'Twilight'. It consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time, starting with a half note in the first measure, followed by a half note in the second measure, and a whole note in the third measure. The piano accompaniment is in 4/4 time, starting with a half note in the first measure, followed by a half note in the second measure, and a whole note in the third measure. The piano part is marked 'mp' (mezzo-piano).

1. I was stained by a role, in a day not my own..
2. See additional lyrics



The third system of musical notation for 'Twilight'. It consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time, starting with a half note in the first measure, followed by a half note in the second measure, and a whole note in the third measure. The piano accompaniment is in 4/4 time, starting with a half note in the first measure, followed by a half note in the second measure, and a whole note in the third measure. The piano part is marked 'mp' (mezzo-piano).

But as you walked in - to my life, you showed what need - ed to be shown..



And I al-ways knew_ what was right._ I just did - n't know_ that_ I might_



peel a - way_ and choose_ to see_ with such_ a dif - frent sight._

Chorus:



And I will nev - er see_ the sky_ the same way_ And

mf a tempo



I will learn_ to say_ good - bye_ to yes - ter - day_ And I_

C C/B Am7 C/G

will nev - er cease to _____ fly _____ if held down. And

C C/B Am7 C/G 1. F2 Gsus

I will al - ways reach too high, 'cause I've seen, 'cause I've seen twi -

Esus F Dm7 Em Esus F Dm7 Am/E

light. _____

2. F2 Gsus Am C/G Bridge:

'Cause I've seen... As the sun shines through,

Fmaj7 C/G Am C/G

it push-es a - way___ and push-es a - head.___ It fills the warmth___ of blue___

Fmaj7 C/G Am C/G

___ and leaves a chill___ in - stead.____ And I did - n't know___ that I could be___





Fmaj7 C/G Am C/G

___ so blind___ to all___ that is___ so___ real.___ But as il - lu - sion dies,___ I see___





Fmaj7 C/G A/E

___ there is___ so much___ to be re - vealed.____





Chorus:







And I will nev - er see__ the sky__ the same way__ And

I will learn__ to say__ good - bye__ to yes - ter - day__ And I__

will nev - er cease to__ fly__ if held down__ And

I will al - ways reach__ too high, 'cause I've__ seen, 'cause I've__ seen twi -



light. _____

Verse 3:



3. I was stained_ by a role, _ in a day_ not my own._



But as you walked_ in - to my life, _ you showed what need - ed to be shown._



And I al-ways knew_ what was right._ I just did - n't know _ that_ I might_



peel a - way_ and choose_ to see_ with such_ a dif - frent sight._

Chorus:









And I will nev - er see_ the sky_ the same way_ And



I will learn_ to say_ good - bye_ to yes - ter - day_ And I_













_ will nev-er cease to_ fly_ if held down_ And I will al - ways reach_ too

high, 'cause I've__ seen, 'cause I've__ seen twi - light._____

a tempo

Verse 2:
 Never cared, never wanted,
 Never sought to see what flaunted.
 So on purpose, so in my face,
 Couldn't see beyond my own place.
 It was so easy not to behold what I could hold.
 But you taught me I could change
 Whatever came within these shallow days.
 (To Chorus:)